Dancing Star

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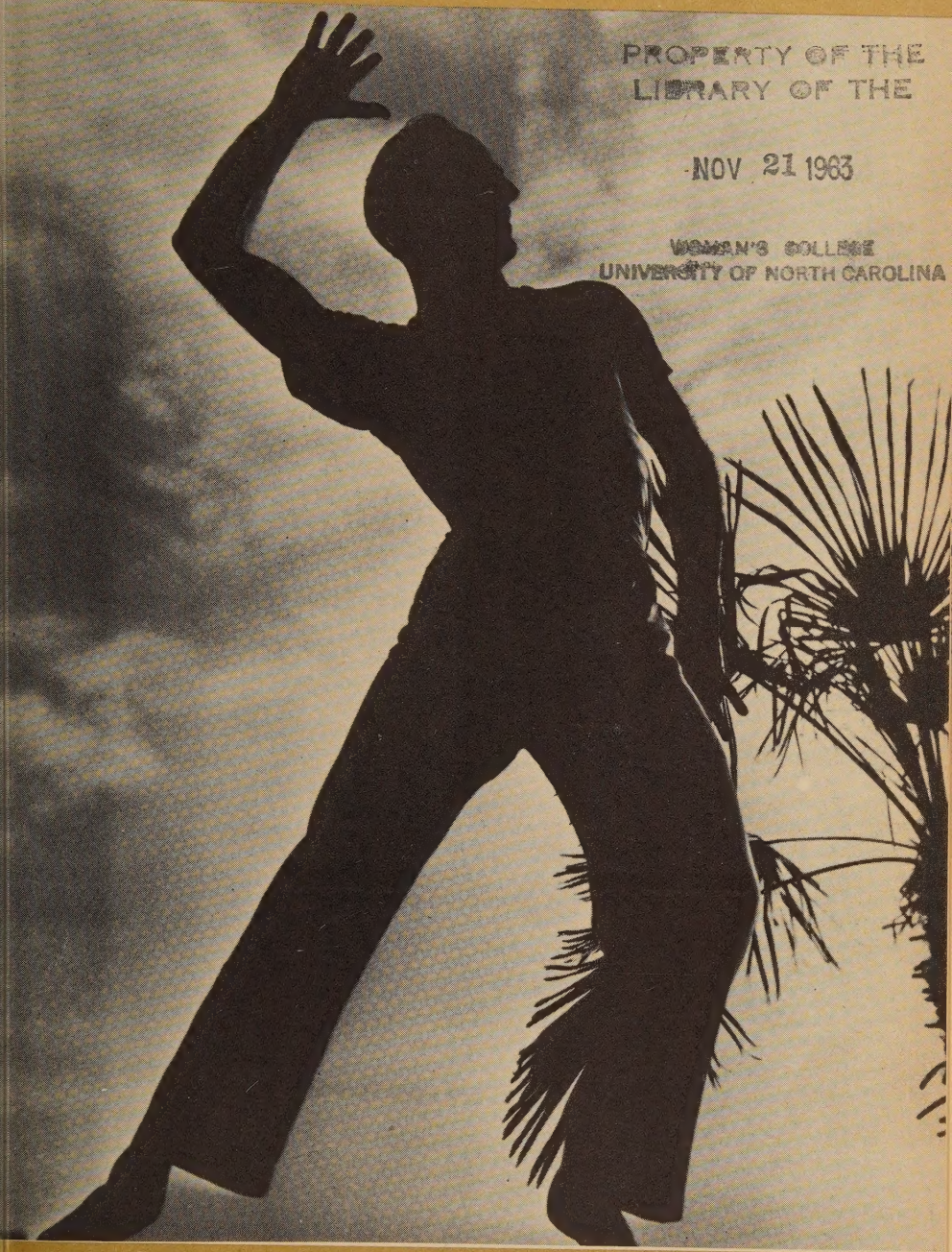

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WOMAN'S COLLEGE
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Read Beatrice de Baltazar's EXCLUSIVE INTERVIEW WITH HERMES PAN, FAMOUS HOLLYWOOD DANCE DIRECTOR.....

News Briefs

AGNES de MILLE ASKS $100,000 FOR FILM RIGHTS TO HER BOOK

If Agnes de Mille has her say, one of Hollywood's major picture companies will enrich her coffers by $100,000 for the rights to film her best-seller autobiography 'Dance To The Piper.'

Recently returned from a vacation in British West Indies, de Mille is at present rehearsing a Civil War Ballet for the N.Y.City Ballet, with music by Virgil Thomson. She will also do the choreography for two opera ballets for next season.

$85,000 LOSS FOR N Y CITY BALLET

The N Y City Ballet's overall losses for the year past reached $85,000. The first of season (Sept.) the troupe ran in the black, but a later run (Nov.) and a Spring session put it in the red. Their current European tour is calculated to bring its overall losses to the $85,000 mark.

TED SHAWN TO MAKE 'BARN' DEBUT

Famous dancer-choreographer Ted Shawn, who has been a top artist for nearly forty years, will make his first legitimate appearance this summer at the Berkshire Playhouse in Stockbridge, Mass. He is to play the title role in 'Death Takes A Holiday' which opens June 16th thus beginning the 11 week summer season at the Playhouse.

ASTAIRE TO SUPERVISE RECORDS

Capitol Records has arranged to have Fred Astaire supervise the making of a Tap-Dance instruction album. Some of the maestro's own dancing will be heard on the recordings.

Dancing Star

MAY 1952 FIFTEEN CENTS
Volume 2 Number 5

CONTENTS

DANCE LINES
Gordon Keith.....

AN EXCLUSIVE INTERVIEW WITH HERMES PAN
Beatrice de Baltazar.....

TEACHERS & DANCERS IN THE NEWS.....

DANCINGLY YOURS
Beatrice de Baltazar.....

BALLROOM ETIQUETTE FOR CHILDRENS' CLASSES
Helen Keyes.....

THE FLYING DANCE TEACHER.....

TECHNIQUE AND EMOTION
James M. Forbes.....

DIARY OF A CAREER GIRL
Peachie Kane.....

INDEX OF DANCE SCHOOLS.....

BRISE-ING THROUGH NEW YORK
Senia Solomonoff.....

DANCE TEACHERS' ASSOCIATIONS.....

CARTOON
Vic Martin.....

ON THE COVERS:

FRONT: Hermes Pan, noted Hollywood dance director. For exclusive interview on Mr. Pan, see page (4).

BACK: Hermes Pan in white sailor cap and striped shirt top left, in his own WATER FRONT BALLET, from the picture, EXCUSE MY DUST.

Editor Gordon Keith
Associate Editor Barbara Henson
Feature Editor David Storm
Advertising Manager S. J. Paul

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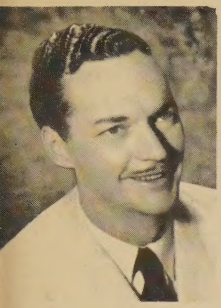

Dance Lines

by Gordon Keith

BY THE WAY:

One of the cleverest dance trademarks we've seen in a long time is the 'boot & shoe' dreamed up by San Francisco dance instructor, William D'Albrew. (See above drawing.) We asked Bill just where he had got the idea for his trademark and he said:

'I'd heard so many would-be ballroom dancers lamenting the fact that they just couldn't seem to keep off their partner's toes. From such complaints as these came the idea for the two shoes. Actually, though, it took my good friend, the renowned artist and painter of clowns, Julian Ritter, to really put my idea on paper.'

CREDIT WHERE CREDIT'S DUE

When our Dad was alive he often used to say that if anyone was planning to send him flowers when he passed away, he'd rather have them now--while he could still enjoy them....

It's with this thought in mind that we quote from a letter sent to us by a dance friend who shall remain nameless:

'....I thought your readers might like to know that Phil Osterhouse, President of the DMA, has been making great headway in promoting good will, not only for the DMA, but for the dance profession at large. Wherever he travels (and much of this at his own expense and on his own time) he always makes it a point to get in touch with various dance schools and teachers in an effort to aid them in any problem they might have pertaining to dancing.

Obviously, as President of the DMA, Mr. Osterhouse's first interests lie with that organization, and for them he has been instrumental in getting many new members this past year....'

DANCE SCHOOL PUBLICATIONS

Of late, a number of informative dance school publications have come our way. We are always happy to see any published matter pertaining to dance and dancers, for we believe that such bulletins, pamphlets etc., all tend to help

(Concluded on page 22)

MODERN TAP TECHNIQUE

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AN EXCLUSIVE INTERVIEW WITH

Hermes Pan

ONE OF FILMDOM'S FINEST DANCE DIRECTOR

Beatrice de Baltazar

AWAITING THE INTERVIEW

Just about an hour ago I sat in the massive, yet warm reception room of the lovely home of Hermes Pan, while his Swedish maid called him from his work in the garden. Outside the room where I sat was an extremely inviting swimming pool.

I was half an hour early for this appointment so there were a relaxing few minutes before the appearance of the handsome Mr. Pan.

Having watched his work for the last ten years, I looked about his home in an effort to learn more about him as an individual. What I observed told me that I was about to interview a person of unusual abilities. The decor about me was elegant, simple, and at the same time very individual. The colors were healthy and warm.

MR. PAN APPEARS

But now enters Hermes Pan.

very young looking for the twenty years before the public as, perhaps the highest paid dance choreographer in the country. His body lines are long and classic but the developed muscle in his forearm warns he can hold his own anywhere. There is a complete naturalness about him inspite of the great magnetism he possesses.

When he began to talk of his early training I fully expected him to list the names of the dance masters from Fokine to Graham as his teachers in preparation for his exciting career. Instead he said: *"Of course I've always loved dancing but I never studied."* This left me speechless until I learned more about how Mr. Pan accomplishes his work.

RAISED IN SOUTH

Hermes was raised Southern fashion in Nashville, Tennessee, with Negro servants all about him. In his early childhood he watched and learned how the colored folks danced. Often they took him to Negro sections which helped him capture their particular style of dance.

Hermes Pan and Betty Grable. Lower photo: The maestro takes time out to pose with some of the MGM chorines.

It was at the age of fourteen that Hermes Pan went to New York City expecting to take the town 'by storm' only to find that his dancing was termed 'a funny way to dance'. However, after working at various and sundry chorus-boy jobs a few years this 'funny' dance caught on like wildfire and Hermes Pan was called on to teach it-the Charleston...

Herme's chorus-boy efforts had not been a waste of time, for this phase of his career as a training ground for what was to follow. He would repeatedly ask questions and advice about turns, leaps etc., from the bal-

(continued on page 20)

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TEACHERS and DANCERS in the NEWS

THIS COLUMN IS OPEN TO ALL TEACHERS AND DANCERS. If you have a newsy item send it in, we may be able to use it. Keep the news coming, but please keep your items short. (We reserve the right to edit all copy.)

JOOS BALLET TOURS AGAIN

The Kurt Joos Ballet is on the road once more. Having been banned by Germany's Third Reich, it spent 14 years abroad, touring England, U.S. Chile and other countries.

It was in 1949 that Joos decided to return to Germany in order to reorganize the FolkWang Dance Theatre at Essen, where his first postwar performance took place last summer on German soil.

The troupe is at present on tour, and the ballet which still holds the lead over all others in popularity is 'The Green Table' which was awarded first prize in 1932 at the International Dance Festival. Choreographically, this ballet portrays the manner in which wars are made by diplomats at the 'green table,' and who do only the talking, whereas it is the men who go to war and are killed, leaving behind their loved ones in misery and want.

It was this ballet which was greatly responsible for Kurt Joos being banned by the Third Reich.

THE MUSICAL BOOM!

It all started when 'An American In Paris' rated Top 'Oscars' as the best picture of the year. Major studios began going all out for dance pictures.

Chorus girls by the dozens are returning to Hollywood in hopes of climbing on the 'dance-wagon'.

MGM, the leader to date in proposed musicals, has at present somewhere in the neighborhood of 18 song and dance technicolor flickers ready for 1952 release.

Paramount has just completed 5 musicals and has at least 9 more in preparation.

20th Century-Fox has a round dozen scheduled for this year's shooting.

At Warner Bros. four musicals are ready for release, while eight new ones are set for summer production.

To top it all off, at Universal-International, Francis the Talking Mule is to be starred with Donald O'Connor in 'On Stage, Francis.'

IMPORTANT NOTICE: Members of the Chicago National Association of Dancing Masters, Dance Masters of America and their affiliates are privileged to attend the 31st Annual Convention of the Dance Masters of California, at regular membership rates upon presentation of current membership card.

SAVE THESE DATES! JUNE 30, JULY 1, 2, 3, 4, 1952

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Dancingly Yours,

Beatrice de Baltazar

NOTES ENROUTE FROM NEW YORK TO CALIFORNIA....

One of the most exciting dance world parties of this season was given in New York City in honor of the eighteen year old prima ballerina, Svetlana Beriosova, at the studio of Tatiana Chamie on West 57th Street.

Lucia Chase had just arrived from abroad and was there with some of her stars, including Igor Youskevitch. Dance directors, choreographers, editors publishers and photographers alike enjoyed the renowned group. Many of the members of the Sadler's Wells Junior Company were also there. In fact, it was one of those rare occasions. I met Dominique France, creator of the Nation's leading neckwear for men. This was the first time I had seen him since we danced as partners years ago in Paris. Naturally, I was reminded of the fact that I was the only guest there from Los Angeles, that I met my partner from Paris, and that dance can weave the threads of life together from around the world. It was thrilling to be there representing DANCING STAR along with leading publications of the dance world....

THE EASTER STAGE SHOW AT THE Radio City Music Hall, GLORY OF EASTER, was breath taking. There were dances both by Florence Rogge and Russell Markert.

The musical comedy PAINT YOUR WAGON is turly highlighted by the dance choreography of Agnes de Mille. As usual, while solos are being performed the ensemble adds economy and intelligence of movement throughout. de Mille handles the action more expertly than many choreographers. The dances flow into the theme of the story and build up the climaxes.

(concluded on page 18)

The RADIO CITY MUSIC HALL ROCKETTES, world-famous precision dancers whose refreshing routines are part of the weekly stage shows at the world's largest theatre.
- Cosmo Sileo -

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Ballroom Etiquette For Childrens' Classes

by HELEN KEYES

We all have our ideas and ideals about our Dance Schools and Classes. But I wonder if enough attention is being given to the developement of Social Charm.

Every Dance School should be a Charm School, and every Dancing Teacher should consider it a privilege and an opportunity to formulate a desire for courtesy, delightful manners, excellent posture, carriage and charm.

Are we approaching our ideals by giving these things which are truly beneficial? Do we try to give our pupils a sense of direction along lines of personality developement?

Children are often attracted to a dance class the same way one might choose a cake for the icing. However, a thinking parent will ask: 'What is the cake made of?'

Good manners are not necessarily formal or conventional. They are a revelation of good feeling; and to have a good feeling and the desire to make them known is to possess the first element of good manners.

Rules for deportment have their place, but do not produce good manners any more than an excellent recipe can produce a good cake.

If we, as teachers, can stimulate a desire for fineness in our pupils, we are indeed giving them something of great value to carry through life. Dances may change--but charm

(Concluded on page 18)

THE FLYING DANCE TEACHER

Bill Cassidy, operator of 7 dance schools, and producer-director of TV, Basketball and Football shows, literally 'flies' from school to school.

After serving three years with the Air Corps, where he completed 45 missions in a B-24, plus high altitude missions with the 15th airforce in Europe, Bill decided to make flying a part of his civilian life.

Were it not for flying his own plane Cassidy would be unable to cover his varied dance interests. From his home in Alliance, Ohio he makes regular business flights to Chicago, Philadelphia, and Cleveland in just a few hours.

Bonnie Lee, (see photo) one of Bill Cassidy's top acrobatic students, has made no less than 148 TV appearances as well as having appeared on shows with the Harlem Globe Trotters, Cleveland Browns and many other headline events. To date, Bonnie has won 4 trophies and 18 medals in baton contests throughout the nation. And again, if it were not for Bill Cassidy, Flying dance teacher, such far flung activities would be an impossibility for Bonnie due to the amount of school she would have to miss traveling any other way.

Bill Cassidy plans to bring 5 or 6 people with him to the Coast this summer where he will teach acrobatics for the DMC convention.

P.S. Bill's driving out...But he hastens to explain that for once he won't be in a hurry. He just wants a leisurely look at the scenery from the ground...

The 'Flying Dance Teacher' Bill Cassidy, poses with Bonnie Lee, one of his top-flight students before taking off for one of their numerous show jobs.

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Technique and Emotion

JAMES M. FORBES

There would be so much truth in the old aphorism that "nothing worthwhile is achieved without effort" only if the statement ended in *"directed effort."* This is especially true in the Dance Arts where the mind must be taught to disentangle the inherent barriers of an otherwise gracefully expressive body.

Art requires work and work requires effort, but work toward artistic goals is detrimental unless it is the result of *directed* effort . . . that is, muscular energy applied toward the achievement of a certain form at a certain time. Any amount of bodily energy produces work, but work has many results. In artistic endeavors effort may or may not lead to work which is Beautiful, depending upon Feeling together with the *direction* of application of effort. For example, in any form of Dance, to lift a leg is work requiring effort. If this effort has no specified direction, if it is not aimed toward a specified movement, the work resulting will be either an emotional expression without Form and Beauty or a repulsive anatomical contortion. On the other hand, if the leg is raised with Feeling and at the same time with effort *directed* and based upon the fundamental classic principles of Human Body Form, the resulting work will radiate not only Emotional Warmth, but also the height of Beauty as in a well-mastered arabesque. Thus, work in any Art (as in any field of worthwhile endeavor) must be the result of *properly directed* effort . . . effort which controls certain *directed* muscles to move in certain *directed* angles and patterns of bodily Forms and Beauty. Only this kind of effort will accomplish work which compensates and stimulates an audience in an artistically spiritual manner.

A study of the human anatomy tells us that the muscles stubbornly (through habit) adhere to the paths of past di-

rection. Muscles are like concrete, narrow-minded followers who find it difficult to assume readily new paths of directed movement. If the muscles have been trained to do work in poorly or incorrectly directed effort, they will continue stubbornly to express work which is not attractive or conducive to Art. Rigid and intense retraining then becomes necessary before the correct redirection of movement can be accomplished. This can be done, but with great difficulty. Thus, in Classic Ballet, for example, one must learn *from the start* to apply this *directed* effort in properly specified channels of movement. Only then does the work have real artistic determinants and only then will these muscles behave stubbornly in the characteristic fashion of real Art and Beauty in the Dance.

This brings us to the topic of Teaching. In this connection let us ask: What is this so called *directed* effort? Here we come to the essence of our thesis . . . TECHNIQUE. Technique in dancing is the application of a long established series of fundamental principles of human artistic movement toward the achievement of Kinetic Beauty. Just like any science, so must any stage Art have definite postulates upon which is built the entire theatrical field. (To be concluded next month)

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"DIARY of a: CAREER GIRL"

Peachie Kane

This is the 4th installment of an actual day by day diary written by dancer, Peachie Kane, who is at present furthering her theatrical career by studying at the Pasadena Community Playhouse. (Copyright 1952 by Danstar Press.)

Fri. Oct. 19th

Well, today I had to try to walk like a nun. It's not easy, believe me. I never thought much about how a nun walks but today I learned. Nuns have a flowing grace which can not be easily acquired by anyone else.

I stayed for two dance classes today. I firmly believe that every parent should give their children dance lessons. I wish some parents could see the terrible difficulty some of the students have in handling their feet. It's pitiful--they have no sense of rhythm, no coordination and no understanding of body movement. That's one of the reasons the training is so wonderful here. It teaches a person how to make themselves pleasing to look at.

Tonight I went with George to see 'Father of the Bride' at the Penthouse--another intimate flexible theatre. My prediction proved right, George asked me to be engaged to him. I knew some day I'd have to face this but it's always harder to take when the occasion arises than merely thinking about it.

I knew too, that I'd have to make my feelings clear so I told him that I wouldn't even consider such a thing. I did say though, that I would like to keep dating him, but that we should each go out with other dates. He was a good sport about it and I'm glad it happened so soon--as now the cards are on the table.

Sat. Oct. 20th

Today we all did our laundry and studied in the afternoon. Tonight we all went to the Civic Auditorium to a dance. George is a terrific dancer. We met Tony Lux, a boy from the school. And what a comedian. You'd never know it in school--he's so modest.

Sun. Oct. 21st

Went to 12 o'clock mass; came home and found Freddy, a girl playwright, waiting to rehearse a scene we have to do for music. She wrote tne play and it's really quite cute. I have the part of 'the other woman.'

Went to dinner in a gang at Sheetz. Came home and we all danced like mad. There was a lady who analyzed hand writing and she told me all sorts of wonderful things. But what I enjoyed hearing most was that I was in the right field and that I would make good....who knows? But it's nice to hear any way.

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DANCE MASTERS OF AMERICA, INC.
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BULLETIN

THE TALENTED ONE

The little girl was ushered into the dance studio office by her parents. She was about eight years old and a little darling in appearance. Her radiant personality and alertness reflected an aggressive attitude. Her parents obviously had refinement and money.

'If dancing is Karen's interest we want her to have all the benefits,' her father said.

Little Karen was enrolled for class work upon the teacher's recommendation. After several months of instruction it was easy to see that Karen was not only aggressive but brilliant and adept as well. The parents requested private lessons along with the class work and the teacher agreed. Before the year was finished she was taking two private lessons and a class every week. Her dancing ability surpassed others who had studied much longer.

'She can hardly wait from one lesson to the next,' her parents said. 'She practices a long time every day and we always review notes on all the dances. Since she does like dancing so well and she catches on so quickly, she might as well take another lesson during the week if you can arrange it.'

At the end of two years the proud parents were watching Karen perform on numerous amateur programs. She was now taking two private lessons and two class lessons every week.

Then one day little Karen balked and refused to come to one of the classes.

The mother explained over the telephone, 'Some of the other little girls are holding Karen back and she is angry with them. Perhaps we should take her out of that class.'

Karen began to miss other lessons as well. Suddenly she

(Continued on page B)

NEWS OF OUR PRESIDENT

President Osterhouse and his wife, Evelyn, have been vacationing in Tucson, Arizona. Mr. Osterhouse writes that they have absorbed a lot of Arizona sunshine and that both his and Evelyn's health is much improved.

In April they attended the convention of the Southern California Association, DMA, in San Diego.

SUCCESSFUL IDEA

The Western New York State Council, Club 8, inaugurated the new idea of allowing several volunteer teachers ten minutes each to demonstrate and explain dances for pre-school age children. It proved very successful.

EDITOR'S NOTE: This further demonstrates the value of the Breakdown Method for instructing teachers who desire material ideas for their own creative routines.

DANCE MASTERS of AMERICA BULLETIN

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1644 Connecticut Avenue
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THE TALENTED ONE
(from page A)

dropped out entirely.

'She simply has lost all interest in dancing. We can't seem to do anything with her. We're just heartbroken. If only we can get her to start again later.'

The teacher, much too late, took her problem to an older, more experienced dance instructor. She learned that over-enthusiasm and swelled-heads have ruined more careers than improper training. Little Karen's talent was perhaps lost forever to the dance world. Parents and teacher had unwisely failed to check Karen's over-enthusiasm and self-conceit. The parents were not expected to know how to solve the problem, but the teacher should have known.

PLAN YOUR VACATION IN
NEW YORK CITY
DURING CONVENTION TIME

SOUND OFF!
(from page C)

Practically all of the above do eventually fail in business. Of course we must take our hats off to a small percentage of dance geniuses who should be placed in a class by themselves; but even many in this group fail because they are trained to be artists instead of teachers.

All told, the percentage of successful outsiders is very small and shaky. The Dance Masters of America, Inc., by its growth and long standing record of progress has proven itself to be a powerful central organization to promote the teaching success of every member. Its active members are successful teachers.

'YOUR NICKEL A DAY
FOR D.M.A.
IS A SOUND INVESTMENT INDEED'

IN MEMORIAM

Joseph A. O'Brien, who has been a direct member of DMA since 1910, passed away the first part of April in Lynn, Mass.

Many DMA members were well acquainted with Dorothy Donelson of Little Rock, Arkansas, who passed away recently after an illness of several months.

We welcome DMA contributors. Address NEWS and ARTICLES to: Lowell G. Stone, 340 Broad Street, Elyria, Ohio. Address Promotion, Management, and Routines to: J. Howard Ferguson, 101-103 East Water Street, Elmira, New York.

PROMOTION AND BUSINESS MANAGEMENT

by J. HOWARD FERGUSON

May and June are the months of shows or recitals for most of the schools throughout the country. Putting a recital or show on is an awful, awful headache, but nevertheless it is the life of your business and should not be neglected. Every thing possible should be done to make it a success.

To those who have been just putting on a recital we suggest that you study the possibilities of a Revue or Follies. They are much more professional and have their rewards in larger enrollments the next season.

For many schools this month is the closing of their current season so we are dispensing with further Business and Promotion ideas and will use the space for other, more timely subjects.

SOUND OFF!

A dance teacher may be employing the correct method of instruction, but in spite of all all the horn blowing, the teacher cannot thoroughly convince the public unless he has the backing of a National Teachers' Association such as the D.M.A. The fact that an entrance examination is required assures the public that the teacher is authorized. Whenever a teacher can say, 'I'm a member of the Dance Masters of America, an exclusive organization for teachers, membership which requires a rigid examination and adherance to strict business ethics,' that teacher has opened the gateway to public approval.

The public should be made to understand that only teachers who do not join examining associations are: 1. Those who are just not interested in self-improvement. 2. Those who have tried and failed. 3. Those who are affiad to try. 4. Those who just cannot afford a nickel a day. (continued on page B)

DANCE MASTERS OF AMERICA

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JULY 28th THRU AUGUST 1st

and its 68th Annual Convention

WEEK OF AUGUST 3rd

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(Continued from the April issue)

STEP THREE

Shuffle R, drop L heel 7 times
8& 1 2 3 4 5 6 7
making complete turn to Lt.....2
Hold, Cramp L heel, Hold, cramp
8 1 2 3
L heel twice, hold, cramp L
4 5 6
heel twice
7.....2
Repeat first two measures.....2
Facing front hold, stamp R to Rt
8 1
begin turn to Rt on ball of R ft
2
tap L toe twice crossed back of R
3 4
(still turning), face front and
hold, stamp L to Lt, stamp R fwd
5 6 7
no wgt.....2
8

STEP FOUR

Hop L, shuffle, R, hop L, shuffle R,
8 &a 1 & 2
Hop L, step R X front of L
& 3 2
Reverse.....
4&5&6&7.....2
Hold, leap fwd onto L, Shuffle Rbk
8 1 &2
Jump bkwd onto R, tap L toe X
& 3
bk of R. Repeat
45&6&7.....2
Repeat last four measures.....4
8

STEP FIVE

Hop L, shuffle R, hop L, brush
8 &a 1 2
R fwd, hop L, step R X front of
3 4
L, slide bkwd on R (L leg raised
5
in bk.), step L bk, step R bk
6.....2
Reverse and repeat last 2 meas....4
Reverse last 2 meas. of step L
and finish facing R.....2
8

STEP SIX

Hop L, shuffle R bk, hop L,
8 &a 1
shuffle R bk, leap fwd onto R,
&2 &
tap L toe bk of R. Reverse & re-
3 4&a5&6&7 8&
peat
a1&a2&3.....
Leap fwd onto L, shuffle R bk,
4 &5
leap fwd onto R, tap L toe X bk
& 6
of R, leap fwd onto L,
7.....
Repeat last 4 meas. (finish fac-
ing front on last count of 7.....

STEP SEVEN

Shuffle R, hop L, step R x Bk
&8 & 1
of L, shuffle L, hop R, step L
&2 &
X bk of R, ball-change R, shuffle R
3 & 4 &5
hop L, step R X bk of L, ball-
& 6 &
change L
7.....
Reverse last 2 measures.....
shuffle R, hop L, step R X bk
&8 & 1
of L, stamp L to Lt twice (no
2 3
wgt). Reverse
&4&567.....
Shuffle R, hop L, step R X bk
&8 & 1
of L. Reverse and repeat. Stamp
&2&3 &4&5
L to Lt twice
6.....

STEP EIGHT

Hop L, shuffle R, hop L (swing-
8 &a 1
ing R leg bk), step R bk, step
2
L bk, stamp R fwd, step L bk,
3 4 5
step R bk, stamp L fwd,
6 7.....
Repeat last 2 meas. twice.....
Hop L, shuffle R, hop L, step
8 &a 1 2
R bk, step L bk, stamp R fwd
3 4
(this is in preparation for--
pirouette to Rt on L ft, lunge
5 6
onto R X front of L and hold
7
facing Lt.....

Mon. Oct. 22nd

No rehearsal today. Spent the morning studying. Had posture exercises in Physical Ed. Came home and studied till the we hours....

Tues. Oct. 23rd

Today we got a new director. Miss Hassel won't be able to teach us any more as she is in the hospital.

Our new director is very young; his name is Don Schwartz and he has never seen our class before. Our scenes were assigned to us today and what a surprise! We are to present them on main stage in two weeks and before the entire school. Every one is really nervous, as it will be a first impression and our theatre aptitude grade will be based largely upon our execution of these scenes.

When it came time for the scenes to be assigned, Don (he asked us to use his first name) said he was going to give 'Desire Under the Elms' to two people. Several of the older and more experienced girls wanted the part of 'Abbie' very much but he assigned it to me. He said:

'Judging from your understanding of emotion in 'Joan' I think you can handle this.' I could have cried for joy! Several of the girls were extremely put out. They told me they thought I was too naive and inexperienced to play such a deep scene. It is the part of a 35 year old woman in a scene in which she seduces her step-son. It also has a very difficult dialect. Everyone is amazed that Mr. S. assigned such a scene to first year students....

Fri. Oct. 26th

Nick and I did our scene from 'Desire' this A.M. Don thought it was okay. I have to concentrate on not losing my maturity during the emotional lines....

One boy, the son of a millionaire, has decided to leave school already. He was offered

(continued on page 17)

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DIARY OF A CAREER GIRL
(from page 13)

a job at MGM to do dance bits at $50 a day. His dance training is limited and he's not experienced as an actor yet. We all feel he's making a mistake in leaving school as the board will not accept him back if he leaves. He's one of the many impatient students we have here.

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We have been repeatedly told that patience is an outstanding virtue of all theatre aspirants, or rather, it should be.

I was asked to sign up at Central Casting as the studios are searching desperately for dancers, but I've made up my mind to wait until I really know my profession before trying to crack Hollywood.

Sat. Oct. 27th

This morning we rehearsed for a vaudeville show which is to be given at the Halloween Ball next Saturday night. There will be 11 acts, some professionals, but most are from our school. After rehearsal I practiced ballet until noon and by then I was pretty tired.

At 12:30 Nick and I rehearsed our scene. Don drove us and drove us until we thought we couldn't take it any longer. It's a very emotional scene and after about three times we were all keyed up almost to the breaking point. We rested a minute and Don made us go through it again. I thought I was tired after dancing, but it was nothing compared to how I felt after the session of acting-rehearsals.

(continued on page 22)

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Brise-ing Through New York

-SENIA SOLOMONOFF-

Dorothy Donelson of Little Rock Arkansas, and one of the Board Members of the Chicago National Dancing Masters Association passed away April 9th.

Capt. A. Viruly of the Kim Royal Dutch Air Lines, pilot for 25 years and a great balletomane, paid me a visit the other day. The Captain showed me a most interesting program in which he has written two ballets that were successfully produced in Amsterdam, Holland, namely: 'Scapino' and 'A Snow Man Who Was Allowed To Live A Whole Year.' These were staged at the CARRE THEATRE. Choreography was by Albert Mol.

The Louisville Civic Ballet was formed in March of '52 and is under the auspices of Thomas Jordan, dance critic of the Louisville Courier Journal. Mr. Jordan is also a great lover of ballet.

The civic ballets are done with the co-operation of the citie's leading dance instructors. These include: Margaret Friedlander, director of dance at the YMHA; Marie Kaplan; Lillias Courtney School of Dancing Yvonne Abner, Libby Starks, and Wanda Cochran. The first performance held on March 16th with the Louisville Philharmonic played to standing room only.

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EMILIE SARLES, Children's Dances
JOHN PLAZA, Acrobatics
JANE DUDLEY, Modern
ENID RICARDEAU, Adagio
JACK DeVENNEY, Baton
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Other outstanding names to be announced later

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DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

DANCE MASTERS OF CALIFORNIA held their monthly meeting at the Bellevue Hotel on Apr. 6th in San Francsico. This was the final meeting until after the 5-day Convention (June 30th thru July 4th) at the St. Francis Hotel. On the faculty were Vernon Russell, Baby Tap; Joy Davis, Ballet; Gladys Blankenship, Ballroom. WEDDINGS: Irene Weed and Carl B. Smith, Jan. 28, in Las Vegas. Claire Griffith and John Dean Ford, Mar. 2, in San Jose.

DANCE TEACHERS'S CLUB OF BOSTON had an open meeting at the Hotel Bradford, Apr. 20th. An hour of instruction in Lifts, Spins and Turns for Exhibition dancing was given by Mr. and Mrs. Joe Stanford. Guests were invited to watch this demonstration. The program was followed by a 'Post Easter Tea.' The last session of the Training school was held the morning of the same day. Mr. Aubrey Hitchins was the guest teacher.

ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIFORNIA held their monthly meeting Apr. 6th at the El Cortez Hotel in San Diego. Margarita Otero was Mistress of Ceremonies. Gladys Bowen was Hostess. Faculty members included: Herbert Glass, Ballroom Margie Rix, Ballet; Brownee Brown, Baton-tap; and Mona Frances, Cecchetti-Ballet. Honored guests were Mr. Phil Osterhouse Pres. of DMA and Mrs. Osterhouse.

DANCE TEACHERS' CLUB OF CONNECTICUT, INC. omitted their regular April meeting due to pressure of dance recitals. Doris E. Gibbons, Sec-Treas. was unanimously elected Delegate-Director to represent the Club at the Annual DMA Convention this year. It was also recommended by members and board members that members attending the Convention should also attend the Business Meetings so they can learn the business of the organization. PERSONALS: Miss Betty Ann Gentino will be married June 28th.

THE AMERICAN SOCIETY OF TEACHERS OF DANCING will hold its annual Conference-Convention at the Hotel Astor in New York City from August 10th to 15th inclusive. Organized in 1879 this is the oldest and one of the most distinguished dance societies in America. A faculty of foremost teachers in their respective fields will present material for teachers in Ballet, Tap, Modern, Character and Children's Novelty Work.

An exceptional educational program with well known lecturers and dancers will include TV techniques and presentations. A few non-members will be permitted to take the work. For further details write to Miss Catharine M. McVeigh, Secretary. (See ad page 9)

CAREER GIRL, from page 14.
Acting is tough--tougher than most people realize....Alice called me tonight! I was surprised. She and Charlie and Margaret Baker are coming out tomorrow nite and we're going to a TV show...(To be cont'd)

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DANCINGLY YOURS
(from page 7)

At only one short part does the production sag, only to come flaring up to a great finale. Mary Burr and Scott Merrill do outstanding work in the dance department of this show.

Rudolph Orthwine, publisher of DANCE MAGAZINE, took me to the New York Athletic Club for some grand dinners. Of course, dance was the topic for all discussion. Mr. Orthwine feels that dance will soon take its place as one of the nation's leading businesses. To help confirm his prognostication he points to the fact that at present there are more babies between the ages of three and four than ever before in the history of our country. There is no question but that dance is here to stay.

Teachers and students alike can look forward to a big market for their dance efforts both before the public and in the teaching field.

Members of the N Y City Ballet finally got off to a flying start for their European tour. Politics delayed the group at La Guardia Airport for some anxious hours before they were able to make their departure.

Ballet held the sensational spotlight recently, but modern dance now hits a winning jackpot also. The director of the Brooklyn Institute of Arts and Sciences, Julius Bloom, offers a home to modern terpsichorean participants. THEATRE FOR DANCE will officially open shop April 22nd when four leading groups give a joint recital in their new headquarters. They are Jean Erdman, Erick Hawkins, Donald McKayle and Norman Maxon and Merce Cunningham. Theatre For Dance plans to have rehearsal halls, lectures and symposiums on the dance.

BALLROOM ETIQUETTE
(from page 8)

never. We must have a code of conduct and live it. Habits of good manners stimulated in the child's mind produce graceful living and nobility of character. They become the very soul of sincere feeling, not a mask of appearance.

The entrance into the ballroom, greeting the instructor, seating partners, introductions, attitude toward partner, the final exit, all require practice and understanding, so that a sincerity of conduct may be created.

We cannot make a child well-mannered, but we *can* try to inspire in him a desire for fineness.

We cannot sway the world by mere sham-polish. There must be a sincerity and true motive behind the hand-shake and smile. Our outward selves become the expression of our thoughts and desires. We, as teachers, have the greatest opportunity to inspire and give our pupils a sense of direction toward the joy of rightful living.

What a challenge!

-CURTAIN-

One of the outstanding new Columbia recording releases is THE TRIUMPH OF ST JOAN, by Norman dello Joio, which is performed by the Louisville Symphony for Martha Graham. Miss Graham will premiere this work in New York City the week of April 21st:...

WON'T YOU PLEASE TELL OUR *ADVERTISERS* THAT YOU READ ABOUT THEIR PRODUCT IN THE DANCING STAR

DMA TO CONVENE IN NEW YORK CITY

After seven years away from the big city, the Dance Masters of America will hold its 1952 Normal School and Convention in New York at the Roosevelt Hotel. Top-flight faculties have been engaged for Dance teachers and their assistants.

Normal School starts July 28th through August 1st. Such headliners as Gertrude Edwards Jory and Jean Wazvinsky will present ballet. Gerald Cummins, Tap; Mary Anthony, Modern; Helen Keyes, Nursery School Methods with a psychological approach; E. Virginia Williams, Acrobatics; Mitchell Laham will conduct a course in Ballroom Dancing. Ballroom etiquette for Children will be presented by Helen Keyes.

Convention opens August 3rd through August 8th. Faculty includes: Mary Ellen Moylan, Orest Sergievsky and Edward Caton, Ballet. Roye Dodge, Edward Sinclair and Jack Stanly, Tap; John Plaza, Acrobatics; Jane Dudley, Modern, Joan Voorhees, Baby Dances; Emilie Sarles, Children's Dances; Aida Alvarez, Spanish; Yurek Lazowsky, Character; Enid Ricardeau, Adagio, Jack DeVenney, Baton; Arturo Pepe Reviera, Byrnes & Swanson, Adelaide Courtney, Ballroom.

Additional faculty members are to be announced later. Lectures and forums on costuming, lighting, stage setting and TV are also included. For brochure giving complete information, write Leroy H. Thayer, Sec-Treas., D.M.A. 1101 N. Division St., Salisbury, Maryland.

HUSBAND & WIFE TEAM DANCE AT LONDON PALLADIUM

Danny Hoctor and his wife Betty Byrd, are doing a vaudeville stint at the Palladium, (Apr.21). While there they will film four programs with English landmarks as backgrounds for their Kate Smith show. This is to be done so the team can fill their London as well as their TV dates.

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HERMES PAN
(continued from page 5)

let and other dance stars with whom he came in contact while working in various shows. Although he practiced diligently he was unable to land star dance roles.

HOLLYWOOD HIS GOAL

It was about this time that Hermes Pan decided to try Hollywood. He joined a touring unit doing one night stands on the West Coast. His job called for three and four shows daily, while rehearsing for the coming week's performances. Because Hermes promised to sing in the quartet, the producer allowed him to be dance director of the group.

KNOWLEDGE OF ALL DANCES IMORTANT

Mr. Pan emphasized: *"I believe it very important as a choreographer, to know and understand all forms of dance. It is helpful to have a vision of the overall techniques, so that any mood or story can be told with freedom in dance form.*

"The whole rounded out and finished picture is the goal I keep in mind while the details work themselves out."

Mr. Pan has worked as dance director for most of the major companies in Hollywood, but is at present with MGM. He puts his whole being into whatever he is doing at the time he is doing it, then forgets it completely, going about his gardening or some other hobby. He works entirely from a creative and inspirational point of view; does no great planning or scheming, but captures the spontaniety of the moment.

Hermes Pan with Marge and Gower Champion. From the MGM picture LOVELY TO LOOK AT.

NOTED PHYSICIST GIVES EXPLANATION

This type of choreography would be a mystery to most individuals, but Dr. Oscar Brunler, one of the world's most eminent physicists explains that these are the people that do the correct and direct thing in the arts, but are unable to put it in writing or explain their 'know-how' to others. Dr. Brunler says these people are as the head-lights to the automobile. They light up the way for the more scientific part to follow.

MUST HAVE A DANCER'S TRUST

"I can work wonders in dance with the dancer who trusts me, when I have not the confidence of a dancer it hinders my progress."

One look at Mr. Pan should instill confidence in anyone. I asked what dancer he had taught was on the way to the very top. He replied that Sally Forrest was the ONE, and that his best choreographic work was done with her in the WATER FRONT BALLET in the movie 'EXCUSE MY DUST.'

(concluded on page 21)

HERMES PAN
(from page 20)

1936 PREDICTION

It was back in 1936 in an AMERICAN DANCER editorial about Hermes Pan that he predicted dance was on its way up to real importance in pictures. However, others in the medium claimed that insofar as movies were concerned dance was on its way out....The reader can judge for himself just how accurate Mr. Pan's prediction turned out.

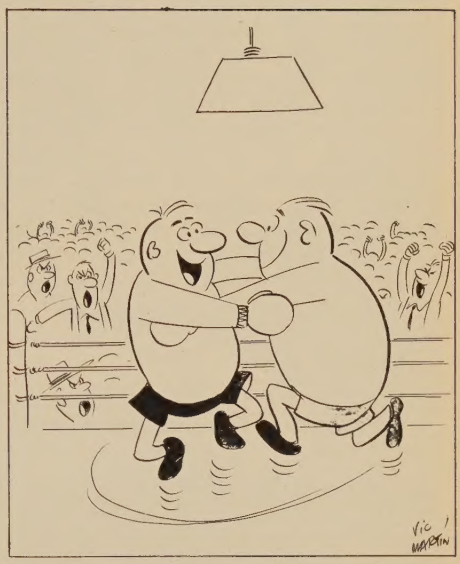
Hermes Pan just finished 'LOVELY TO LOOK AT' for MGM. He told me that he enjoyed working with Marge and Gower Champion in this picture. He predicts they will be bigger than ever after the picture is released.

PERSONAL ADVICE

Mr. Pan's advice to the dancer is that when he or she reaches a high point of technical perfection he should stop taking lessons, work alone and develope from there. Develope from within himself. Make that added effort alone, that is what makes a great artist.

One leaves his gracious presence knowing that Hermes Pan is a man of deep and sincere spiritual values....

-CURTAIN-



'I hope we have a rematch; I love to dance with you.'

BACK ISSUES OF THE *DANCING STAR* MAY BE ORDERED AS FOLLOWS: January, February, March, 1951 50¢ each. April, May, 1951 35¢ each. (All other back issues may be had at 15¢ each. Prices subject to change without notice.)

A bound volume of the DANCING STAR containing all of the magazine's issued for the year, 1951 (Vol. 1, Numbers 1 through 12) may be had by sending Check or Money Order for $10. to DANCING STAR, 376 Almaden Ave., San Jose, Calif.

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DANCE LINES
(from page 3)

foster the art of dancing. Reprinted below are the names of a few such publications received by the DANCING STAR:

The FRED ASTAIRE CONVERSATION, published by the Astaire studios in Springfield, Ill.;

The NEWSETTE, published by The Three Arts Studios, in Portland, Maine; DANCE WHISPERS, published by The National Smooth Dancers, Inc., with headquarters in Calif., and ENCORE, published by the New York Ballet & Drama Centre, in New York City. *Editor's Note: For an article by the editor of this fine little paper, see page 10.*

EDUCATING THE PUBLIC

One of the best pieces of advertising literature slanted at educating the general public as to what to look for when in search of a qualified dance teacher, or school, is contained in a pamphlet titled 'Facts you Should Know About Dance Education' and put out as a Public Service by the Dance Educators Of America.

AT CONNECTICUT COLLEGE

The 5th annual school of the dance at Connecticut College will be held from July 14th thru August 24th. Included on the faculty are: Doris Humphrey, Louis Horst, Jose Limon, William Bales, Jane Dudley, Sophie Maslow Pauline Koner, Hazel Johnson, Theodora Wiesner, Els Grelinger, Ruth Ferguson and Martha Graham.

Meeting of the Associated Dancing Masters of Southern California. El Cortez Hotel, San Diego, California Head table: Gladys Bowen, General Chairman. Left to right: Mrs. Ernest E. Ryan, Mr. Ernest E. Ryan, Margarita Otero, Jury Commissioner Mason A. Bowen, Mrs. Betty De Bakcsy, Publisher Alex De Bakcsy of the San Diego Union(guest of honor) Gladys Bowen, Mr. Phil Osterhouse President of Dance Masters of America, Mrs. Evelyn Osterhouse, President Thomas Sheehy, 2nd Vice President Brownee Brown, and Secretary Grace Rocklin.

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